

THE SMALL HOME



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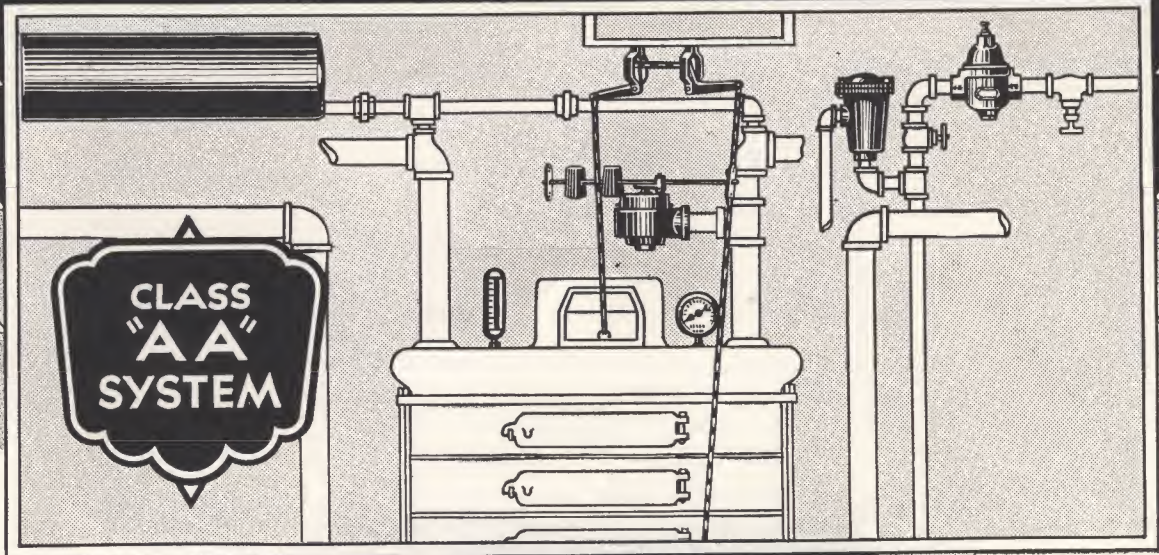
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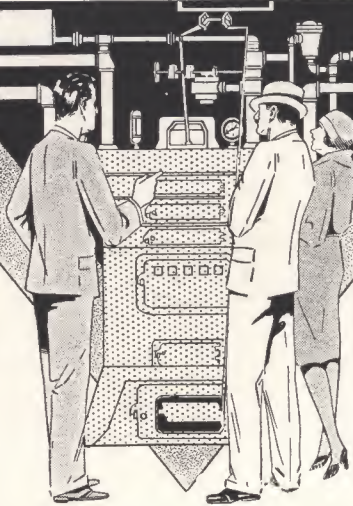
Published Monthly by
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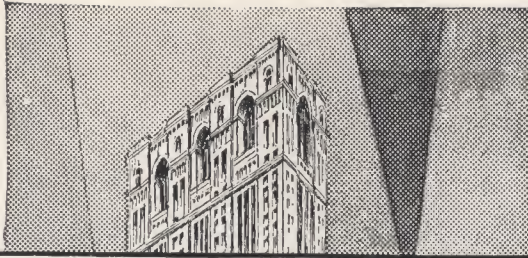
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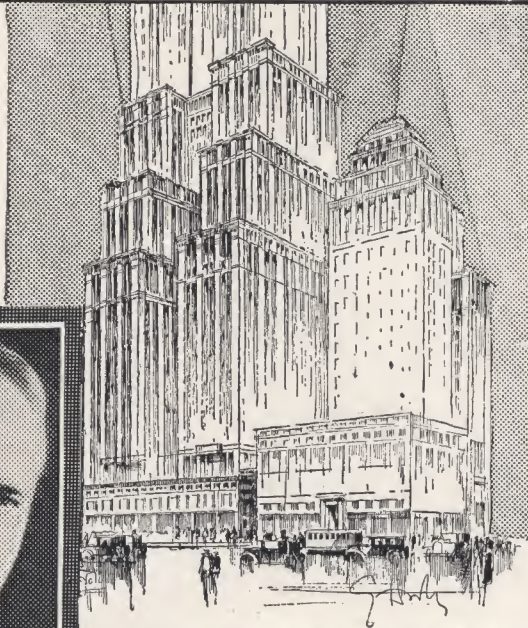


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TO THE OWNERS OF AMERICA'S HOMES—FROM THE DESIGNERS OF AMERICA'S SKYLINE



J. E. R. Carpenter, president of the distinguished architectural firm that bears his name. Among the many famous works of this firm is the new Lincoln Building, now being built in New York.

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THE SMALL HOME

FINANCING • PLANNING • BUILDING

ROBERT T. JONES, A. I. A., EDITOR

THE romance of home—you see the phrase often, but just wherein does it lie? Having been endowed with even more than our just share of curiosity, we recently felt impelled to questions on the subject, but there are, we discovered, as many answers as the number of people we questioned.

One, a garden enthusiast, announced unhesitatingly that romance lay there—in the garden; first in the possession of your own plot of earth, to do with as you will, then in the constant change, the metamorphosis of seeds and bulbs into thrilling beauty.

To another, who rode his hobby equally hard, romance lay in a basement room; no common room but one permeated with the smell of wood and sawdust, and which housed a workbench and a collection of tools which, for funds were limited, had been years in the gathering.

A third stated blithely that the romance of home lay—in the icebox. A trifle flippant, perhaps, but with more than a grain of truth in it, and no doubt about it. Have you ever participated in one of those after hour raids upon it, when the rest of the house lies dark and still, or felt a weary spirit refreshed after a feast evolved from its contents?

One of the younger generation, a ten year old, after the question had been revamped into, "What do you like best about your new house?" answered promptly, "The attic. I got a 'gymnashum' up there that's swell." Romance, indeed! Certainly it is all in the point of view.

Perhaps you agree with none of these answers. Perhaps



all of them together come nearer to making up the truth. The fireplace, of course, came in for its share of approval, but to many the romance of home was an intangible thing that defied definition.

Be this as it may, in August Mr. Walsh also ventures at least a partial definition. In the course of his article on beamed ceilings, he says:

"Is there anything more delightful to see than the light flickering across the wooden beams of the living room ceiling? To lie upon the couch in front of the fireplace and

look up at the moving shadows between the timbers, to enjoy the variations of colors from delicate browns to dark, mysterious mixtures of purple, green and blue, to fathom the meaning of the patterns drawn by the grain of the wood, to see faces in knots and discover some lone, little spider, who has escaped the searching broom, building a web in a high crevice—is not all of this the romance of home?"

We have read poetry less poetical. The article, however, is a practical treatment of the subject of beamed ceilings, shedding for most of us new light on an old subject. A beamed ceiling goes down in the notebook as something to be considered when the "castle" becomes less airy.

How did we happen to take up so much space on this subject? Now we have no room to tell you about Mr. Cornell's article on landscaping—and hedges, we know, are something in which you would be much interested—nor about all the other choice things in store for you. It's just too bad, but we'll have to leave it at this—until August.

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Published monthly by the Architects' Small House Service Bureau of the United States, Inc. Publication office and national headquarters, 1200 Second Ave. So., Minneapolis, Minn.

Terms: \$1.00 per year United States and Canada, \$2.00 foreign.

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Application for entry as second-class matter pending at the Post Office, Minneapolis, Minn.



Donald D. McMurray, Architect

'MID SUMMER'S LOVELINESS

*Is there any beauty as satisfying as that of a
small home skillfully conceived and executed?
(Other views on page 14.)*

THE SMALL HOME.

FINANCING • PLANNING • BUILDING



Photographs by Mattie Edwards Hewitt

IT cannot be said too often that the beginning of all good decoration lies in a dignified and distinctive treatment of the walls of a room. No amount of fine furnishing can ever make up for the lack of properly considered walls and woodwork. With the floor the walls constitute the largest surface we have to consider. They are of particular importance, also, because they hold the room together; they are its very backbone, as it were. I stress this point because so often in planning our decorating and furnishing we quite forget the immensely decorative value of the walls.

It is significant that whenever the

IMPORTANT PAPERS

Those Which Cover Our Walls

By MEHETABEL THANKFUL AMSDELL

For the living room illustrated above a paper of interesting modern design was selected. It harmonizes perfectly with the traditional furniture, showing again that true decoration consists not in following set rules or types, but in harmonizing friendly styles.

world is passing through a really vital period of decorating and furnishing, when it is truly thinking and creating, the walls of a room receive careful consideration. Today, in the contemporary movement that we call "modern" as though it were something strange and questionable, the very best work that is being done is in the fresh and stimulating treatment of the wall surfaces of a room. New arrangements of panel spaces that are really very much better than the old ones, new wall coverings, and above all charming and delightful new wallpapers are being used. I would be willing to go so far as to say that in the whole



Above—The bedroom shows a beautiful balance and harmony of decorative forces, all in a truly honest simplicity, the secret after all of genuine charm in any room. The graceful all-over design of the wall paper sets off the long and broken lines of the rag rug. The spot design of the bed valance adds still another touch of variety.



Left—Decorative paper at each end of the hallway in contrast to the plain side walls will effectively relieve the barrenness of the average hall. It is in such unexpected touches that true decoration lies.

field of good contemporary design the wallpaper designers lead.

The best thing about it is that many of the designs, and of course the best of them, while as fresh and modern as can be, are so well designed, so intrinsically satisfying in pattern and color, that we immediately accept them as pleasing without realizing that they are modern. That, of course, is the best possible test of their rightness. Before we know it, those of us who may think we are quite opposed to this wild modern business are happily selecting a paper of distinctly modern design to go with our old traditional furnishings. Many of us have already accepted modern things that are really good without quite knowing that we have done so. This is as it should be.

It is almost impossible to show in a photograph the charm of a wallpaper design, because the picture cannot carry over the color which means so much. Otherwise I would show here many modern papers to give an idea of what I mean.

Going back to the matter of wall treatments, in development of architecture the builders gave great

Here the all-over scenic paper adds warmth and interest to a simple hall. It would look just as well in a dining room. The wainscot, with its plain smooth lines and with its entire absence of panels or carving might well be considered a fine example of modern thought.

strength and meaning to the decoration of their walls. Many of their methods were quite expensive, and all through the years the problem has been to bring distinction of treatment down to a moderate cost. One of the best ways to do this is by the use of wallpaper. Many of the early papers were an attempt to reproduce at low cost the handsome fabrics the wealthy classes used on their walls. Today the practically unlimited range of papers brings into the smallest home almost undreamed of possibilities for variety and beauty. The need is for us to realize more keenly the wide assortment from which we may choose.

In selecting paper we need always to go back to the principle of decorative balance that we have spoken of so many times—the weighing and balancing of plain surfaces against decoration, against straight line surfaces. By varying the balance throughout the house we are able to achieve a harmony through variety that is superior to any set rules about plain walls and plain floors throughout. Another point about the use of paper is the quality of texture it gives a room, something we sometimes seem to forget.

I often think that we have harbored for too long a time the idea of never changing our houses, of getting them done once and then living with them that way forever. We used to do that, of course, much more than we do now, but we are still too likely to follow this tendency. I know that I have changed my own views on this in the last few years, as I have come to realize the tonic that lies in freshening up our rooms. In the use of wallpaper we can at a very slight cost quite transform these homes of ours and have a new place to live almost over night. And it does us good to rest our eyes on something new and fresh.

One objection to the use of paper, the difficulty of cleaning it, has been quite removed by the introduction of a Swiss product, about which I have spoken before. The design and color of this paper is put on by a special process that makes it really washable. The application of lacquers and varnishes, and sometimes a shellac, to ordinary paper, when done by an expert, adds richness to the paper and provides a washable surface, but this is a risky process and an amateur can very easily ruin a whole room.

The range of designs in paper is so wide that the main difficulty is in narrowing it down to the few we shall be able to use to the best advantage. Scenics are always good for hallways or for dining rooms. Striped papers give great dignity to a small living room, providing the stripe is not too conspicuous. For the living room it is best always to choose a paper that will not call attention to itself, but which will hold the room together and be a real background.

In selecting papers, one great difficulty of the amateur is to visualize the finished room from the small samples.

(Continued on page 26)

What could be more charming than this little corner, and yet how very simple it is. Imagine it without the decorative touch of the diagonal paper of the walls, and much of its interest would vanish.



AWNINGS FOR THE SMALL HOME

By MARION PETRI

THREE things are characteristic of a desirable awning; color, quality and design. The matter of precedence is unimportant, since all three are equally necessary. Without quality no awning fabric can "stand up." Without good design—and by this we mean not the pattern of the fabric but the general shape and character of the framework—the awning does more harm than good, disfiguring a house rather than beautifying it. Without color—but who can imagine an awning without color?

The present day awning is joyous, brilliant with it; turquoise blue, grass green, Venetian red, and a host of other gorgeous, heart-warming tones. Formerly dismal two-color stripes that resembled nothing so much as over-grown ticking were much in evidence. These have been practically displaced by multi-colored stripes skilfully blended, by fabrics of a single vivid tone, by patterned fabrics, and those which give much the effect we know in silk as "changeable." Indeed in the field of color and pattern there is almost infinite variety.

The stripes and patterns are painted on, printed on, and woven in. The last, while the most expensive, has much to recommend it. The best quality fabrics are not only waterproof but sun-proof or non-fading as well.

Awnings are not only for the larger house, for hotels and commercial buildings. They are equally for the small house whether it be a Cape Cod cottage or a Spanish bungalow.



A gay awning over the open terrace changes a largely useless space into a comfortable outdoor living room.



Photographs courtesy Swanfeldt Tent & Awning Co.

Indeed, with their touch of luxury they do perhaps more than anything else to dress up the house in summer. We have seen small bungalows with a single group of windows in front, a colorful awning above and a gay window box below, and the result is just about the most decorative thing possible.

Awnings really have a host of uses for which we seldom credit them. They make a house many degrees cooler, a great asset on broiling summer days. They protect the draperies, rugs and furniture from fading whether in the interior or on the porch. They give a great deal of privacy, and around verandas and sleeping porches which are close to the walk or street they are invaluable for this purpose.

They are made now for doors and for windows of any type and shape; for arched and elliptical openings, for porches and balconies, for use in connection with casements which swing

The awning with open sides has a simplicity which makes it delightfully appropriate to the smaller, informal house.

outwards. For these there is a kind of double frame awning, its shape resembling half of a Dutch Colonial roof if cut straight down from the ridge pole. The result, while not the most decorative shape in the world, permits the windows to be opened at will while the awnings are in use, and affords a tremendous amount of comfort where such windows must be protected from the hot sun.

Again, awnings are coming more and more into use in connection with the picturesque terrace which now so often takes the place of the porch, so expensive, and for a large part of the year so useless. Such a terrace roofed with gay awning cloth gives a festive appearance to the house. It may be screened also, and curtained to keep out the rain, and all at far less cost than that of a porch. Another advantage of this arrangement is that it may be dismantled for the winter, so that during this period no sunshine is kept out of the house as by the ordinary porch.

There remains the question of design. More than one architect has given it as his opinion that awnings often do more harm than good from this standpoint. Anything does, however, that is mishandled, and there is no doubt but this has often been the case in the past. One safe way is to have the architect himself design the awnings, or consult him when selecting them.

Certain principles may be used for guidance in their selection. Broadly speaking, the slope of the awnings should follow the lines of the roof. This gives the most perfect symmetry, the most complete harmony between house and awning. This is particularly true when there is a wide expanse of awning as on a porch or when there are many windows on the same side of the house to be equipped. It is well also to be discreet as to the ornamentation at the bottom of the valance, the depth of the scallop and the color in which it is bound. Above all, the house should not bristle with awnings. Nothing can be more disconcerting to the observer. The need for protection from the sun must be reconciled with the appearance of the house.

Awnings may be supported on spear points or devices of a similar nature, on decorative scroll arms, or on simple frames concealed by the fabric. They may be open-sided or closed, scalloped in various degrees or entirely plain. On the bungalow, ordinarily, the awnings may be more fussy than on a more severe and dignified house. It goes without saying, however, that awnings which set off or are set off by a house in one of the Mediterranean styles would not be the thing for a Colonial house. Spear

(Continued on page 28)



An awning over the front terrace makes possible a cool, comfortable outdoor spot for leisure moments, more decorative yet less expensive than the ordinary front porch.



The awning with closed sides is one of the most popular and widely used types. Note the decorative supports.

TILE HERE AND THERE

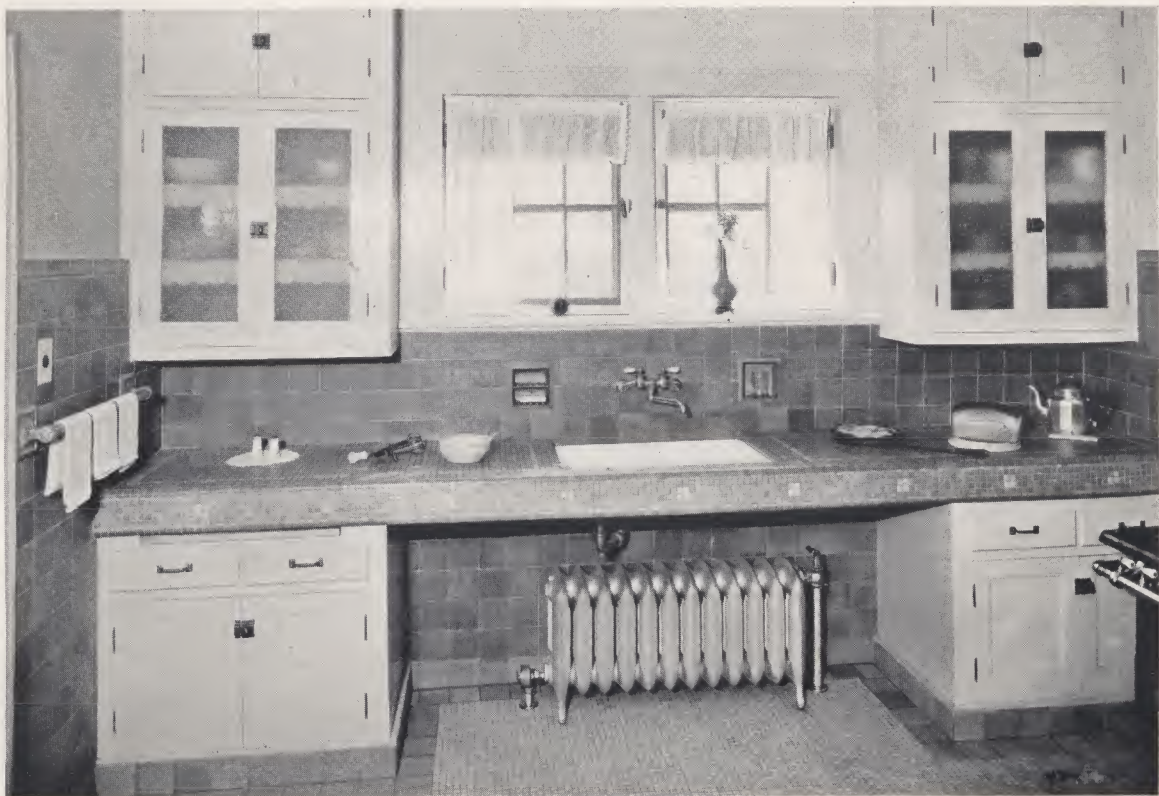
By H. VANDERVOORT WALSH
Professor in the School of Architecture, Columbia University



Photograph by Drix Duryea

FOR some reason or other, the use of tile in the small American home seems to be governed by a formula. Outside of using white glazed tile in the bathroom and sometimes in the kitchen and a few red quarry tile on the hearth, they do not enter much into the decorative scheme. About ten years ago, when the sanitary fad was on, bathrooms were always finished in white, glazed, 3"x6" tiles laid against the wall for a wainscot and 1" hexagonal tiles on the floor. No one thought of using anything else. Tiles were known to be easy to clean, and white was looked upon as the very symbol of spotlessness. Red 6"x6" tiles however were used for the hearth of the fireplace, because they were red like bricks. In very elegant homes, white tiles were used for the decoration of the walls of the kitchen. A prejudice existed against using them on the floor, for they were considered hard on the worker's feet. But then who has ever seen a real, old-fashioned cook who did not have run-down, decrepit underpinnings in spite of the floors?

For many years, I think the popular conception of tiles must have been that they were made for Greek restaurants, swimming pools and bathrooms.



While this kitchen is more extensively tiled than necessary if funds are limited, it affords a splendid idea of the possibilities of tile. Using it only on the counters and wall above the sink would be practical and less expensive. Tile floors similar to that in the dining room above add a wealth of warm, rich color to a room. The baseboard of tile simplifies cleaning.



Photographs by Drix Duryea

This unique example of the tile fireplace is a far cry from the architectural atrocities often perpetrated in the past. The decorative possibilities of tile for this purpose are exceptionally large.

be laid in a bed of cement mortar on top of this foundation, with the assurance that the cracking of the floor will not be likely.

As usually constructed, though, the metal lath is never put down, and sometimes the tops of the joists are not chamfered. Then as the wooden beams shrink or the house settles as it is bound to do, the tile floor will be cracked. Chamfering the beams allows the cement fill to arch over the tops of them, and eliminates what would otherwise be a thin, weak layer of concrete over each beam. The metal lath further reinforces the concrete and takes up any tension stresses that may develop.

The same thing is true of the walls. Tiles should never be laid over plaster which has been put on over wooden lath, fastened to the wooden studs. A more rigid reinforcement is needed such as can be secured from metal lath.

Gypsum plaster is the usual cementing material employed to lay up the tiles in the interior. It is spread over the backing and the tiles gently taped into place, made plumb and true with the others. The joints showing on the face are then filled up with plaster, flush with the face, and then the excess wiped off.

As this gypsum plaster absorbs moisture, in the course of years it becomes stained with water and so becomes black. These dark joints make an old, white-tile wall show its age, and often they so detract from the neatness of the tile, that one is apt

(Continued on page 27)

I think there is a large section of the public yet who still has this impression. Fortunately for the future American home, tiles are coming to be more and more appreciated, as they have been by all civilized people in the past. For floors that must stand excessive wear and wetting, there is no material to compare. For simplicity of cleaning, nothing is better. But now in these days of awakening color sense, the unfading qualities of colors in tiles are beginning to be recognized.

When tiles are properly laid, there is no finer, more durable or more beautiful surfacing material for floors and walls. That they are looked upon as elegant cannot be denied when we see how they are imitated in other materials. It is true that tiles are more expensive than these, but one must remember that there is practically no wear out in them.

Those tile failures which are commonly observed in older houses, are not in the tile themselves, but in the joints between them. As wooden buildings settle, the walls must give way, and when poorly laid tiles are subjected to the distortion of twisting walls, they are apt to break loose at the joints or even fall out. Tiles are not elastic like wood, and so cannot be laid up directly against wooden studs nor on top of wooden floor beams.

A rigid backing and foundation is necessary, and this is what in cheap work is very often neglected. The best way to lay a tile floor on top of wooden beams is to prepare a good bed of cinders mixed with cement on top of them. This is done in the following manner. Rough flooring boards are fastened about three inches below the tops of the joists by setting them on strips of wood that have been nailed to the sides. The upper edges of the joists are then chamfered to a hatchet-like edge. Cinders mixed with a small proportion of cement and water are then packed in between the beams and spread about an inch over their tops. Then on this bed should be spread wire-lath and a little more concrete on top. The tile can then



This colorful and practical bathroom includes a tile floor and wainscoting, with contrasting wallpaper—varnished—above.

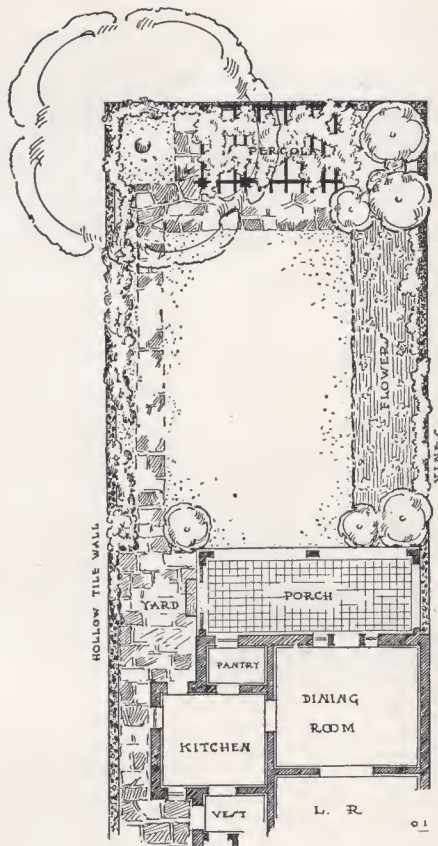
THE BACK YARD LOOKS UP

Attractive Arrangements for Small Back Yards of About Thirty by Fifty Feet in Area

By M. E. BOTTOMLEY, M. L. D.

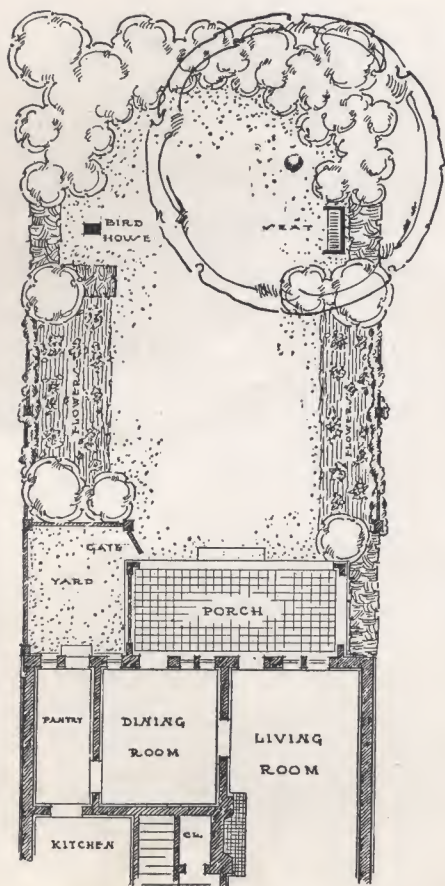
IN the design below the desirable formality is near the house while the partially enclosed area in the rear is more informal. Here there is variety in the lawn without cutting up the area, and variety in the boundary of fence, hedge and shrubbery. Usually, however, a border largely of one material supplies the "tying together" element that most small yards need. Variety exists in and about the residence in plenty, and there is little fear that the back yard will become monotonous. The informal planting about the bird house is a setting for bird life approximating nature; native fruiting shrubs and small trees help to attract the feathered friends.

There is a pleasant privacy about a seat which is hidden from the main view, a privacy that will promote its use. The seat is the most common architectural feature on small places because it is the most useful.



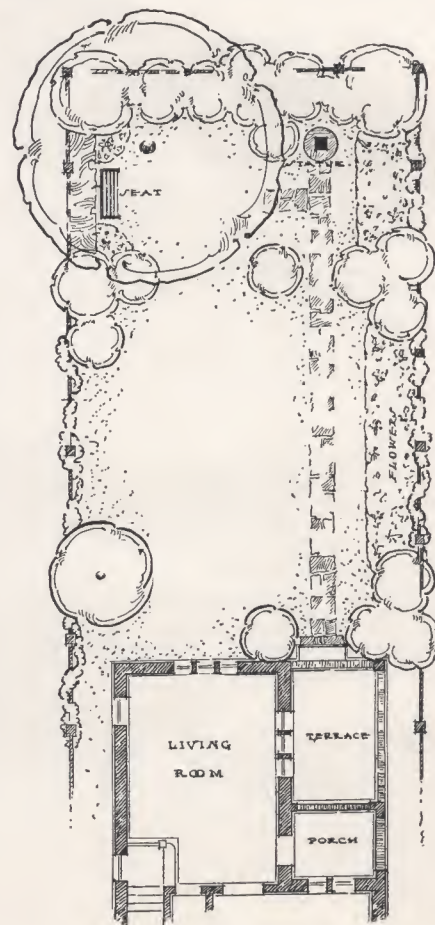
THE off-center exit from the house calls for an off-center axis into the back yard below. The arrangement of kitchen and dining room on one side and living room on the other, from which one looks into the garden, makes this unsymmetrical treatment of the rear consistent. A continuous line of flowers along the right boundary of the yard would be monotonous. By inserting three shrubs, the border is cut into two framed pictures, each in scale with its area. The shrubs on the opposite side of the lawn and inside the walk appear to separate the rear part, yet do not shorten the long views.

The subject of the statue should be suitable to garden atmosphere—a child's figure, a dancing form. The lead or bronze statue is less ornate and more practical than marble; the stone is intermediate. Although the statue's only excuse for being is beauty, this is enough.



HOLLOW tile covered with stucco is a good type of wall for the design above and a bit cheaper than brick. Covered by permanent clinging vines this wall becomes a solid barrier of green. Occasional open places in the vine to show the wall varies the effect. The back side of the pergola rests upon the wall; the front portion is held up by four columns, and upon them rests a beam which supports one end of the top pieces. Coarse twining vines like wisteria, actinidia or even grapes provide shade.

This design employs to advantage every inch of space. The tree shades the lawn and pergola; the wide flower border receives both direct and reflected sunlight from the wall. The informal balance of the flowers by the stone or brick walk gives size to the lawn and flower border which walk and flowers on each side do not ordinarily provide. One walk leading from the porch and kitchen is just as useful as two, especially when the walk is not needed for design.



THE rear lawn is the outdoor living room of the property—pleasant to look at from the house, a broad space for out-of-door life, a playground for the children, the dominating area in the whole composition. The seclusion of the entire rear yard is important, for unless privacy is secured in some degree, the use for which the lawn was intended is defeated.

ON the design below the brick wall is the permanent barrier used to secure privacy; it also provides stability and elegance to a garden only equalled by an evergreen hedge. Designs in the brickwork, occasional brick posts and brick or stone copings, all tend to increase the richness of the wall. But walls of any construction are expensive, too expensive perhaps for most small city homes; yet when one considers that there is no repainting nor replacement the final cost is not too great. A sufficiently strong brick wall can be built one brick (eight inches) thick with larger posts on below-frost foundations every eight or ten feet. To reduce the cost of construction and to give better circulation of air, a part or even the entire panel between posts may be made of open brickwork and yet be strong enough if the foundation extends below frost action.

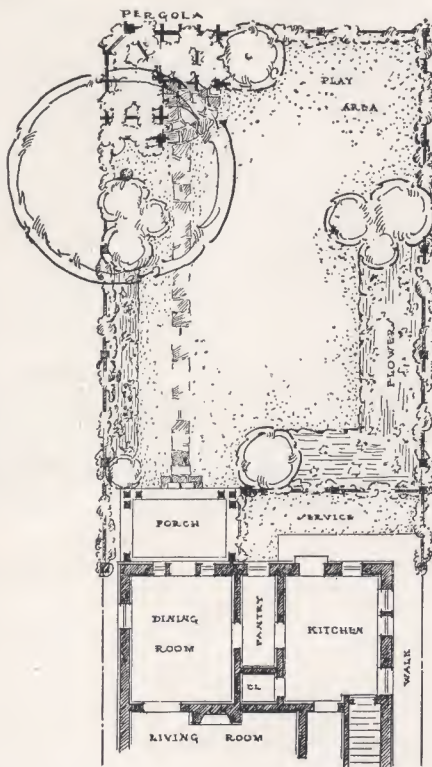
In this design, the brick wall separates

The smaller the lot the higher must be the boundary to secure seclusion and the narrower it must be to save space. On small lots, a wall, a lattice fence, a wire fence with vines growing over it are suggested as most economical of space. Next in usefulness is the trimmed hedge, then the untrimmed or restrained hedge, and on the larger lots the shrub border planted in two stag-

gered lines parallel to the property line and only wide enough at all points to secure privacy.

The informal shrubbery border with its curved outline has been copied from larger estates and parks where a long straight line of planting becomes monotonous. No line is sufficiently long on the small place to be tiresome.

(Continued on page 24)



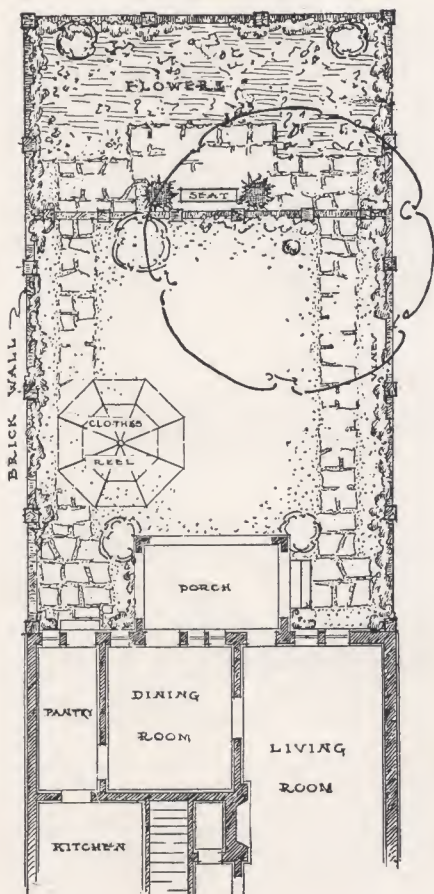
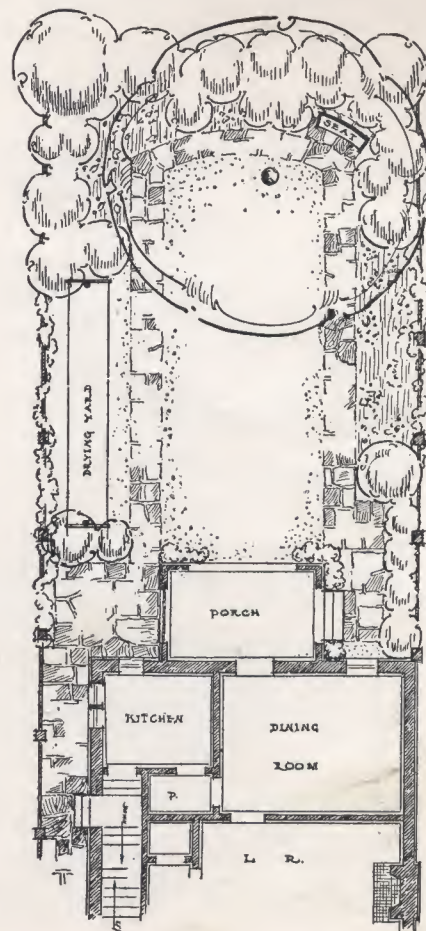
the rear garden from the lawn. Through this wall are two arched openings above the paths which lead the observer to the garden. Directly in line with the entrance walks is a shrub which stands out above the flowers as an accent. The very wide flower-bed and the shaded seat framed by the two evergreens make this little garden attractive and useful.

THE lattice fence surrounding the design above conserves space. Further increase in the apparent size is obtained by lines of design parallel to the boundary. Even the simple vine-covered pergola conforms to this end. The pergola becomes more interesting because it is from here that the flowers are best seen.

The play area, which is frequently cluttered, is screened from view so that it may not be too evident. Since it runs along the edge of the lawn, the flagstone walk does not cut into that area. A few hardy flowers with good foliage, like iris, are along this walk, but the mixed border of perennials and annuals is opposite, deep enough to give continuous bloom along its entire length.

A GOOD shade tree standing in the back yard is a factor that should be "played up" as in the design below. A tree at the rear of the lot may be an important part of the picture; near the house, its overhanging branches frame the view beyond.

The attractive feature of this place is the shape of the grass area and the form of the flagstone walk about it. It is surprising how the design of good shapes gives pleasure. A broken stone walk with grass between the slabs does not cut a grass area as would gravel or concrete. Bricks laid on sand or cinders with grass or moss growing between them are also useful to subdue the walk surface. Only a few flowers are seen in this little yard and these are among the shrubs, although if the drying yard is not needed, another border would be put in its place. The heavy shrub background inside the wire fence at the rear gives a dense enclosure.





A LITTLE HOUSE BUILT IN PASADENA

Of Exquisite Proportions and Refinement of Detail

Donald D. McMurray, Architect



WE think it hardly possible to view this little house without a pang of envy toward its fortunate possessors. Low, friendly, and intimate it is, charming as a whole and exquisite as to detail, as the illustration on page 4 shows even more clearly.

It is a cottage in a very real sense, for it has but four principal rooms; a living-dining room, a kitchen, and two bedrooms, with a bath and a large pantry in addition. There are two porches besides, one a very businesslike affair opening from the kitchen and containing certain of the kitchen equipment, the second occupying the angle of the ell formed by the living room and the service quarters. Although this house is in California, the chief acknowledgment to its location is the giant live oak that shades the porch, irregular in shape where the oak takes a large bite out of it at the outer corner. The quaint slatted awnings at the windows serve to diffuse the light while yet not keeping out the breeze.

Very appropriately there is the same ingenuousness within as well as without, as proved by this view of the living room. Three sides of the room are finished in light plaster, the fourth or fireplace wall is sheathed in wide boards. The slightly sloping ceiling permits the roof to be brought lower down on the outer walls.



DESIGN 6-B-3

PROVERBIALY ENGLISH

*With All the Homelike Qualities Commonly
Associated With This Style*

THIS modern English type house is much admired for its homelike atmosphere and picturesque appearance. The combination of brick and half timber, the broad bay window, the timbered porch, the second story shutters, the design of the roof, contribute to its distinction.

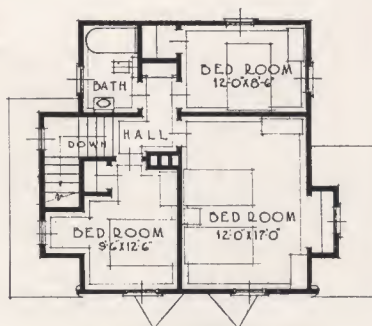
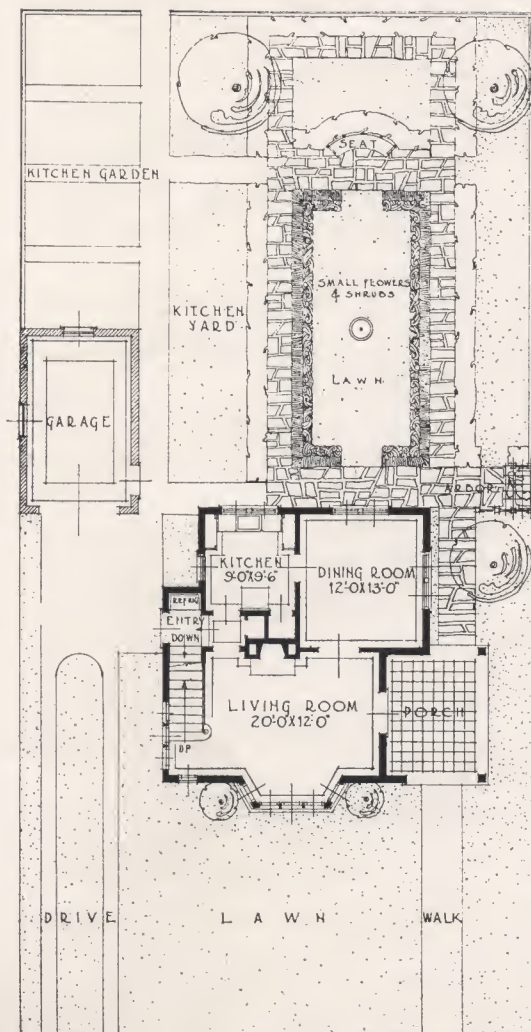
The plans are well worth study. It is enlightening at times to see the plan of a house surrounded by a proper and adequate setting. When

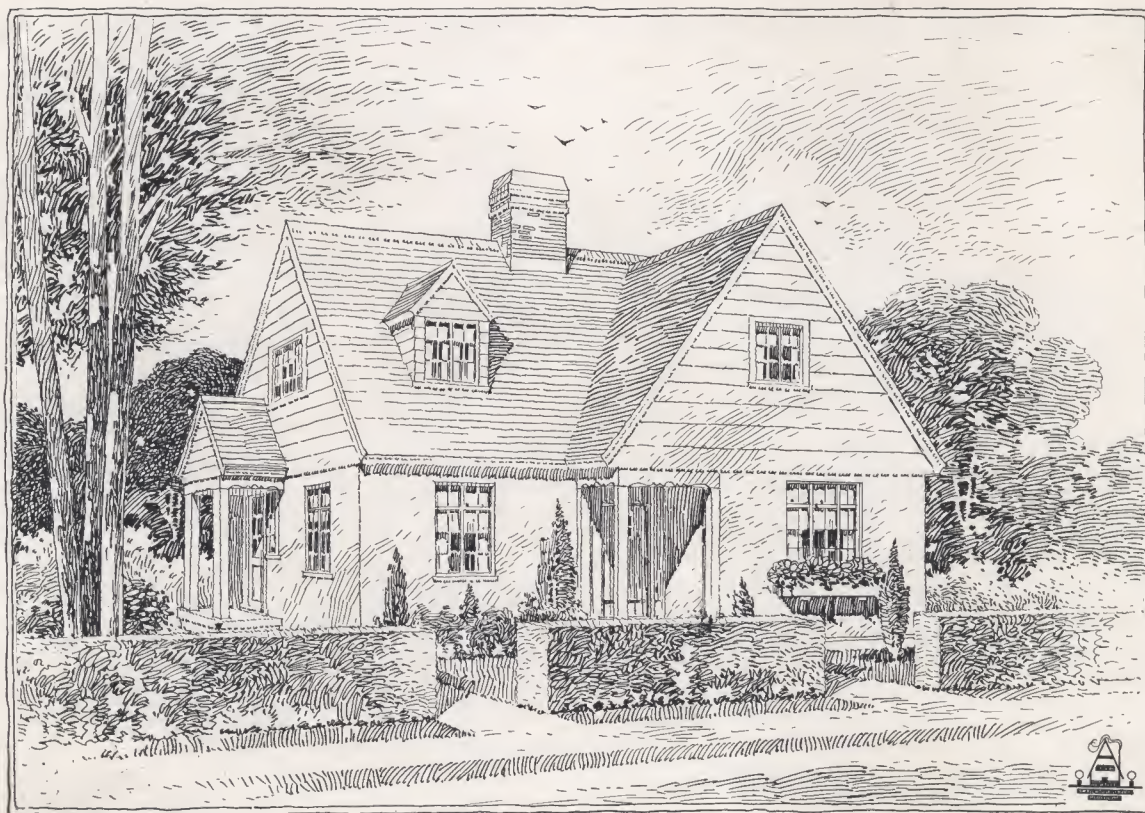
the two are planned at the same time, the homebuilder has a well defined goal to work for. Here house and garden bear a very definite relation to each other.

The interior is pleasant and livable. The living room, which extends across the entire front of the house, contains a large brick fireplace with mantel shelf and high, tapering chimney breast, while opposite is the broad bay window. An open stairway occupies one wall, with a group of casement windows beside it. The

room is accessible from the porch and the side entry. This leads directly to the kitchen and is also convenient to the driveway and garage. The dining room is a large, gracious room with casement windows overlooking the garden. French doors could be substituted here giving access to the garden and making the room even more charming.

The construction is of solid brick to the second story, with stucco over metal lath above and a shingle roof.





DESIGN 5-6-3

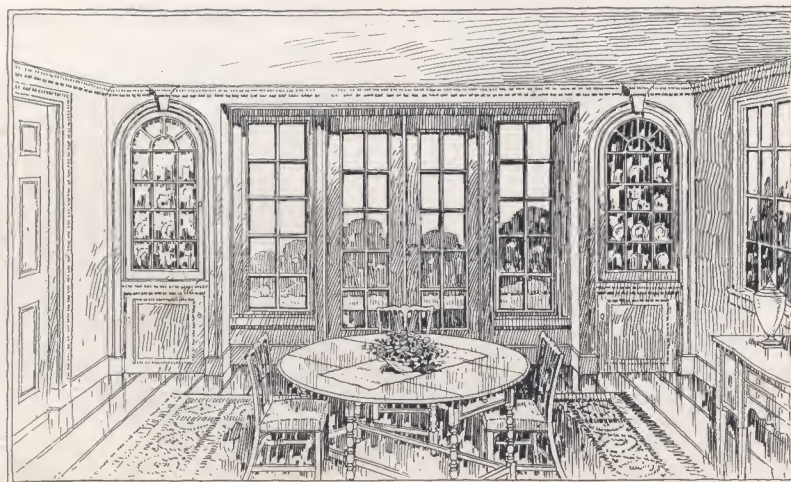
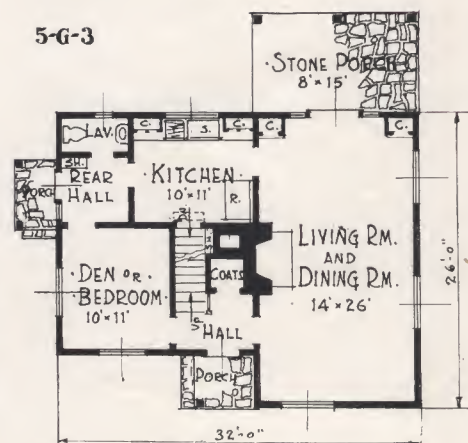
TWO BEDROOMS OR THREE

A Flexible Plan With Large and Varied Accommodations

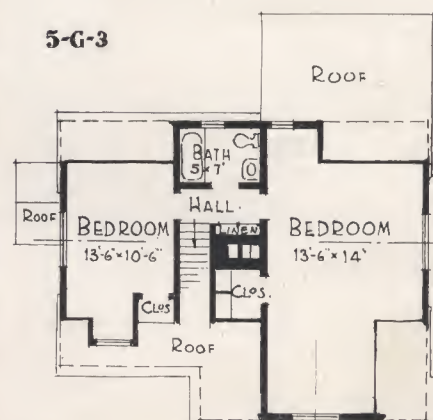
THE designers of this charming English cottage have succeeded in achieving a gracious informality both within and without. The lower half of the house is of stucco over frame. The gables are finished in rough siding of random widths, a pleasant contrast of materials.

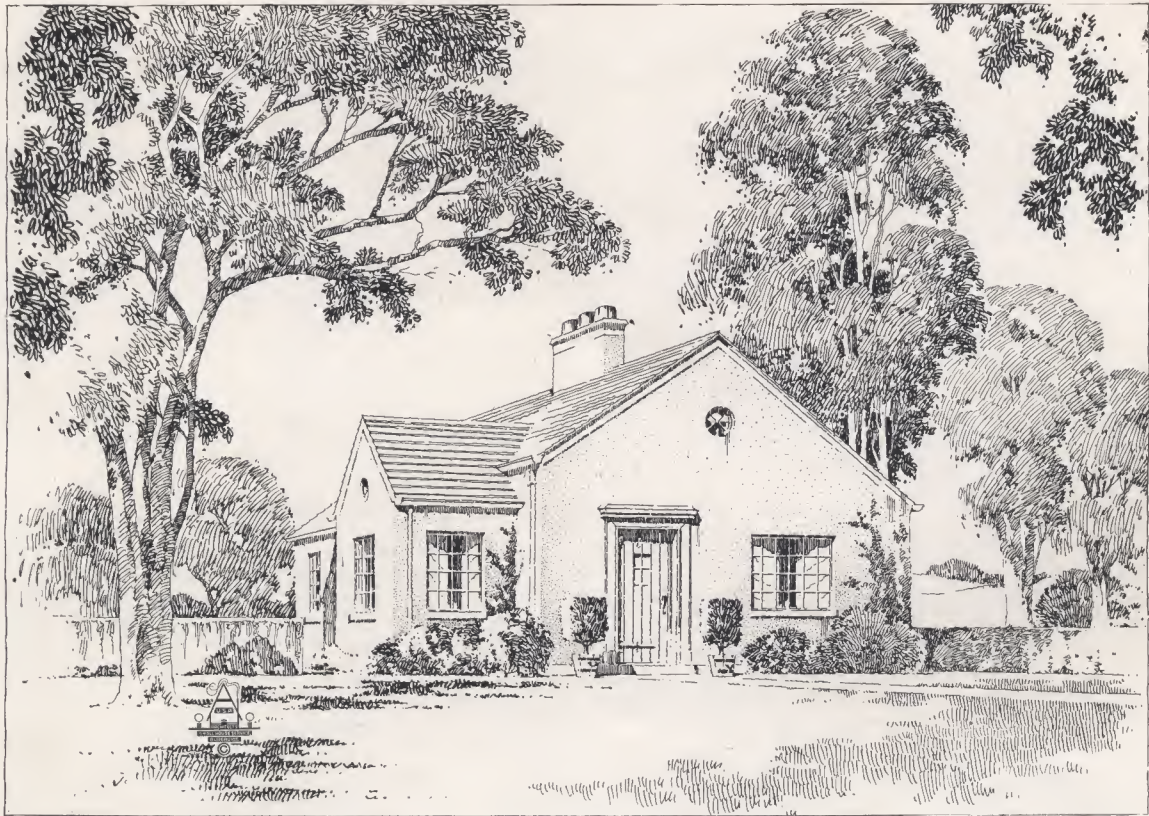
The plan is eminently practical. One end of the long living room may be used as a dining room as shown in the sketch. The downstairs bedroom or den opens from both front and rear halls, and is easily accessible to both kitchen and downstairs lavatory. If desired it may serve as a dining room. The kitchen is convenient and planned to save steps. Attractive bedrooms of irregular shape afford interesting opportunity for decoration and arrangement of furniture, and their lighting and ventilation is excellent.

5-6-3



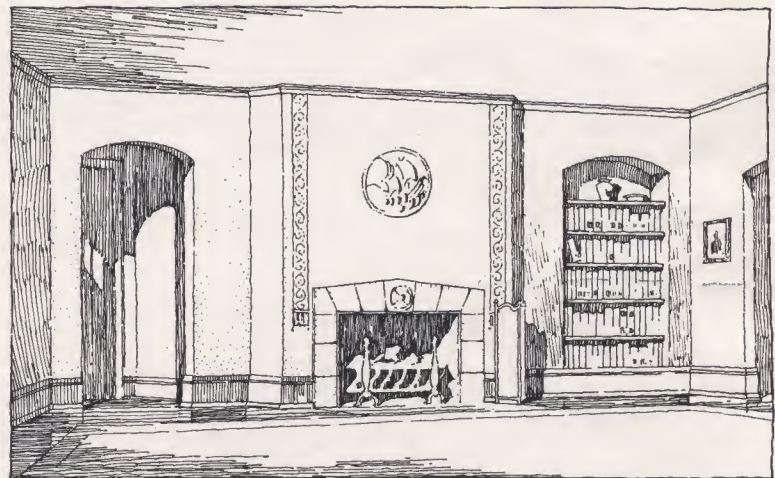
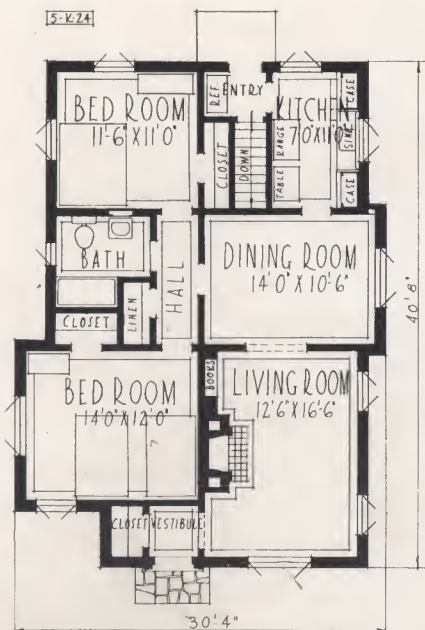
5-6-3





DESIGN 5-K-24

A HOUSE WITHOUT EXPENSIVE FRILLS



SIMILARITY of income, size of family, and general scheme of living begets similar requirements among thousands upon thousands of home builders. The five room bungalow is the direct result of such requirements, answering the need of a practical, compact house, inexpensive to build, easy to care for, and readily sold as the need arises.

But because it contains the stereotyped number of rooms is not a reason why such a house must be stereotyped in other ways. By no means. Take, for example, this design. It offers just about as much as is possible within its conventional number of five rooms. It is not elaborate either outside or in, but its simplicity is of an artful type, skillfully conceived, that gives it both beauty

and distinction. Straightforward in plan, it involves neither unnecessary expense in building nor undue difficulty and labor to maintain.

The rooms are comfortable in size, desirable as to lighting and ventilation. All closets are commodious, including the linen closet in the hall. The charm of the living room may be judged from the sketch of the one wall shown. The handsome fireplace is inexpensively constructed of cast stone. The kitchen is conveniently arranged, with everything close at hand. There is a recreation room with a fireplace beneath the living room.

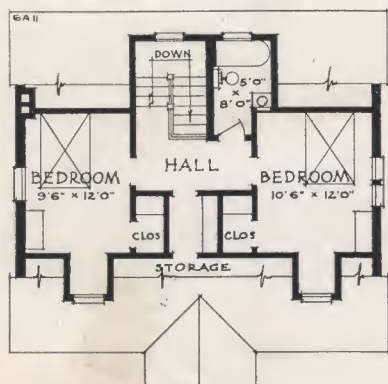
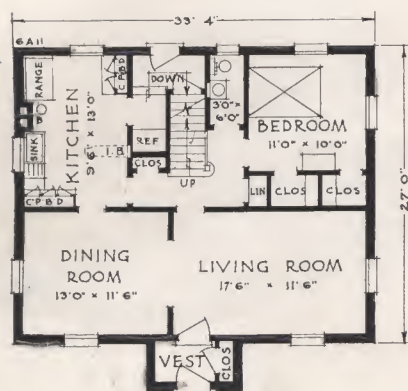
The construction is of concrete masonry, exterior finish stucco, roof of cement asbestos shingles.



BUILT FROM DESIGN 6-A-11

A STORY AND A HALF COTTAGE

With Pointed Dormers and Rounded Doorway

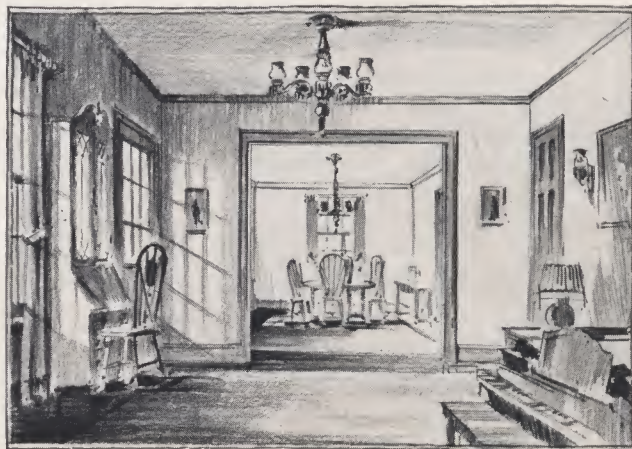


AS far as the first floor is concerned, this attractive house has all the virtues of a bungalow. However, on the second floor are two generous bedrooms and a bath, giving ample sleeping accommodations for even the larger family. The interior is compact and livable, the exterior quaint and trim, the style one that will grow more attractive as time passes and the planting grows up about it.

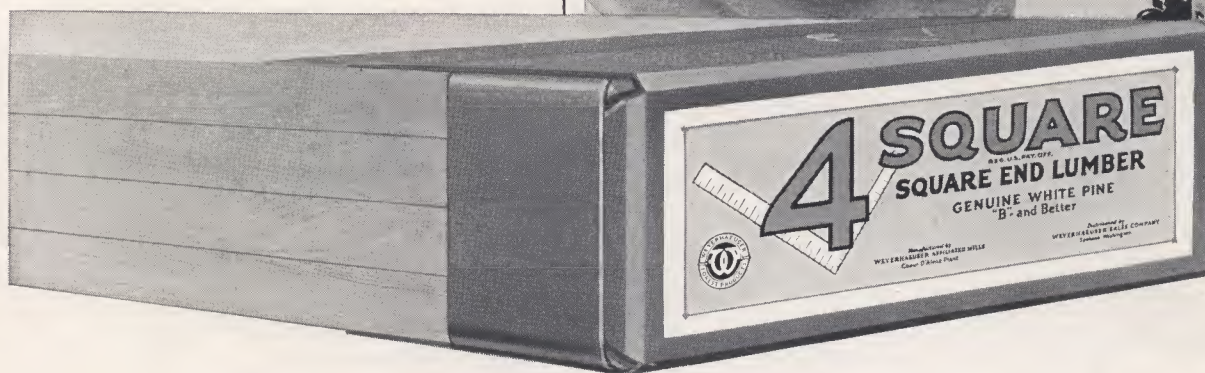
The sketch shows the wide cased opening between living and dining rooms, which gives a refreshingly spacious aspect to this portion of the house.

The owner of the above house added the sunroom which is not shown in the plans. A

second chimney was also added, as for economical reasons no fireplace is indicated in the plans, but if one is placed on the end wall, a fire on the hearth can be enjoyed from both rooms. The construction is brick veneer on wood frame.



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THE RARE DURABILITY OF COPPER AND ITS ALLOYS

By ROBERT T. JONES, A. I. A.

WHAT about copper? Chemists call it an element. By that they mean it is one of the basic materials. You cannot make it out of something else. You can make copper into other metallic forms—bronze, brass. You can use it as an alloy with steel, but you cannot make copper. Nature did that.

Is this of any importance to a home builder? Not particularly excepting that many of these basic elements have tremendous durability. Like gold, silver,

pure iron, block tin, zinc, they have qualities of resistance to weathering and wear of the very first degree. Also, they often improve the qualities of other metals.

Now copper is one of the oldest metals used by man. He mixed it with tin to make bronze. He used it without combining it with other metals to make spear heads and other war implements. And we find these today after thousands of years have passed over them. When he fashioned art objects out of it, particularly of bronze, he left for our generations enduring beauty.

One has the assurance, when his roof is sheathed with copper or when it is used as down spouts, eavestroughs, valleys, flashings, he can forget about it. When the house we build today wears out or becomes old and has to be replaced, the copper we use on it can be salvaged and will command a price.

Thinking of it in terms of long years then, material like this must be considered the least expensive of any that can be used since there are no replacements, no cost of upkeep, no painting. In fact, it takes on its own color, a pleasant light greenish blue. It is sufficient decoration in itself.

The alloys of copper are also valuable to us—for example, when copper is mixed with zinc. Now we get a new product. We call it brass and we get the very best material out of which hardware can be made. We get the best material for making the pipes for domestic water supply. It cannot corrode, it cannot rust. The water that passes through these pipes can never be stained. They do not load up with deposits of lime and magnesia. So the full bore of the pipe we have in the first place continues to deliver the full pressure of water that we had when pipes were new.

Bronze, too, is used in hardware and for the finest screen cloth.

Cost? Yes, it is more expensive. We cannot secure these extra qualities without paying for them. But it is a valid question whether home builders should consider first cost only. If they did, costs of home ownership would get out of hand, we couldn't afford homes.

If, after the end of a reasonable term of years, the whole cost of any materials that we may use is less than if we had used cheaper substances requiring replacement, substitution and repair, the economy of the high grade materials becomes apparent.

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Lustrous, smooth,
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FOR *Firesafety*



The attractive home of J. A. Edwards, Birmingham, Alabama, is built of concrete masonry—slag tile units—and covered with portland cement stucco. George P. Turner, Architect.



A construction view of the same house, showing the concrete masonry walls before the stucco surface was applied.



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What is Concrete Masonry?

The term *concrete masonry* is applied to block, brick, or tile building units molded from concrete, and laid by a mason in a wall. The concrete is made by mixing portland cement with water and other suitable materials, such as sand, pebbles, crushed stone, cinders, burned shale or slag.

These units are produced in so many sections of the country that they are available practically everywhere. Every reliable manufacturer is able to guarantee uniformity in the quality of his concrete masonry units.

Concrete masonry construction permits a very wide range of exterior finish. It is an ideal backing for portland cement stucco (white or colored), face brick and cast stone. It may be so built that it needs no surfacing material—the natural masonry, with the mortar joints visible, is pleasing and effective.

Resists Fire, Time, Weather

A home with exterior and partition walls of concrete masonry—and concrete floors—requires the minimum of care and upkeep expense. It withstands the attack of time, weather and fire.

With all of its advantages, the cost of concrete masonry is surprisingly moderate. It is equally suitable for a small bungalow or for the most pretentious town or country home. Informative, illustrated booklets will be sent upon request.



This fine house has exposed masonry walls built of concrete block made from sand and pebbles. Home of H. L. Wallace, Bloomfield Hills, Mich.; M. R. Burrows, Architect, Detroit.

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**THE BACK YARD LOOKS
Up***(Continued from page 13)*

Straight lines emphasize long dimensions and express greater scale. For this reason, a hedge rather than a variety of plants is preferred as a background and boundary. Great variety of plants is not in good taste on a small area; objects of interest to be given prominence and to be enjoyed must be furnished with ample neutral framing material. Consequently one type of plant or at least one type of foliage should predominate.

In the design of the rear lawn, not only the lines of the enclosure should be approximately parallel to the property line but, commonly, the lines of the other elements also. Whatever general arrangement is planned the major part of the rear yard should be kept open and this open space should adjoin the living rooms. Cramped quarters next to the house on both sides of the living room ruin the scale and feeling of spaciousness which is desired for the observer inside. Most of the detail can be introduced around the edges of the lawn and not materially reduce its size. All possible lawn area should be seen in this general view to give the feeling of extent, and yet the well-designed back yard must have features or areas wholly or partly hidden from the main line of sight—something held in reserve. Mystery is a pleasing challenge to the individual to investigate what is concealed from his first glance.

A garden, then, close to the house and enclosing the only view and exit from the living rooms is wrong. The appearance of the rear yard will seem as large as this garden; even though there be a lawn beyond, it is lost in the picture because interest is held by that which is most spectacular—the garden. If the lawn were next to the house and the garden beyond, the lawn would serve as a part of the garden picture—the foreground to it. The whole yard would be larger; there would be an incentive to go out into the garden to see it more closely; the presentation of the garden from the house would be a general, not a detailed, picture.

In small yards there is great advantage in an unsymmetrical arrangement—that balancing of one feature by a different one rather than repeating the same on both sides of the axis. A wide border of perennials on one side of a lawn may be balanced by a hedge, a fence, evergreens, a tree or an arbor that encroach little on the width of lawn but still balance the ample flower border.

(Continued on page 28)**Will You Let
Us Help You?**

HELP you make the cozy home you are planning, better than you thought you could afford! For example: the tile home pictured here stands out distinctly beautiful from its commonplace neighbors.

Painting and upkeep expense on it are practically nothing. Insurance rates are lower—it is fire-safe. It is easier to keep cool in summer and warm in winter. It will attract more buyers and bring a higher resale price if the owner ever wishes to sell.

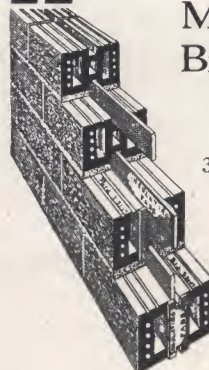
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Horace Trumbauer
Architect



INDIANA LUMBERMAN *Roofs* *his house with Winthrops*

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Bulletin A-19

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 **Winthrop**
Tapered Asphalt Shingles

IMPORTANT PAPERS

(Continued from page 7)

shown by the salesman. Many a heart-ache and bitter disappointment have been caused when one realized all too late that a paper does not go well in quantity in the room in question. One way to obviate this is to buy a whole roll as a sample. Such a plan is really an economy.

I may be wrong, but it seems to me that the range of designs on the market today featuring the diagonal line is

especially interesting. All sorts of variations of the diagonal have been worked out, resulting in a design of diamond shaped units with every possible variety of treatment. To one not used to such a paper, it might seem a bit difficult, but it works up charmingly and makes a beautiful background for almost any room. All-over scenics have great decorative possibilities. They are excellent for halls, dining rooms, bed-

rooms, and can be used effectively in living rooms if one of the right scale and feeling is selected.

The matter of scale is most important, not only in wallpaper, but in all decoration and furnishing. Women often seem to lack this sense of proportion. Men, on the other hand, seem to be better trained in it, so I suggest that it is advisable about this time to call in the men of the household for guidance. In achieving that subtle sense of harmony which is the real secret of all good decoration, there is nothing more important than correct scale. In two exhibitions of the decorative arts in New York this season I would say that the best examples of rooms shown were in each case the smallest of the exhibition, and yet they were perfectly scaled, with each element in such harmony that they easily took precedence over many much larger and seemingly more important displays.

Now I have come to the best part of wallpaper—the color. As I have said before, our choice of colors is very important, for unless they are wisely selected we can become tired of them in a very short time. On the other hand, wallpaper offers a fine opportunity for the introduction of some dashing notes of color into our rooms because it can easily be changed and need not have the element of permanency that goes with some of the other features of our houses.

A distinctive touch is added when the woodwork is painted to harmonize with some color in the paper. Just recently I saw a very charming treatment of a long hallway in a city apartment—always a problem decoratively. The tenant had chosen an ornamental all-over repeat design, with groups of little figures appearing regularly, each one set in a flattened diamond. In the costume of each figure a lovely bright and very distinctive peach color featured, and the woodwork was painted the same color. The whole effect was perfect. There was real distinction with utmost simplicity.

Another way to achieve interesting variety is to combine paper with some other form of finish. This is especially good in an irregularly shaped room. In olden times paper and wood panelling were often used together and the effect was lovely. Among the illustrations I am showing a hallway where a decorative paper has been used on the end walls only, with plain paper on the sides. Such little touches give the distinctive note that each of us in our heart desires.

The use of paper in the sunroom brings a welcome change from our more or less stereotyped treatment of that room. I do not know, of course, just

how the readers of The Small Home manage it, but I do know that many a so-called "sunroom" in the modern city apartment gets precious little sun, and so we must in our finishing and furnishing do what nature does not. I would go so far as to say that the sunroom is the one spot where we should each "go modern." It is really distinctly of modern conception and owes very little if anything to the past. It seems to me that if we are thinking and have our wits about us we have here a wonderful chance to make something exceptionally interesting. To do it we shall begin with wall treatments and use one of the charming and refreshing modern papers.

In short, if I would leave anything with you, it would be that each of you try the brightening and tonic effect of the lovely modern papers with some of the fine old ones thrown in for good measure. Among the wallpapers the old and new get on together harmoniously.

TILE HERE AND THERE

(Continued from page 11)

to blame the depreciation on them. This is not fair to the tile, for a little renovation will make a great difference. White lacquer rubbed into the joints will do the trick, and any excess which collects on the face of the tile can be removed easily by an alcohol solvent.

Gradually the public is being cured of the notion that a tile wall must be white to be sanitary. In fact, colored tiles on the floors are generally preferred to all white, since it is now known that they do not show every little smudge. Colorful advertisements of bath room fixtures are having their effect too.

Bathrooms done in colored tiles with fixtures in colors to harmonize are a great step forward. At a very slight advance in price, the bathroom can be made warm and cheerful looking and at the same time be just as sanitary as its forefathers in pure white. Even tile accessories to hold soap, toilet paper, sponges, towels, tooth brushes and tumblers can be secured in colors to match the wainscot tiles.

The bathroom ought not to be the only place where tiles are used in the house though. Unglazed tiles, in well selected colors, make charming walls and floors. Entrance halls, vestibules, sunrooms, kitchens, and dining alcoves may be enhanced by tile floors. In certain styles of houses, modern in spirit or Spanish, interesting features of tile may be added, as for example, window sills for flowers, borders for the windows and

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fireplace, treads on steps and many other things.

The most beautiful, although the most expensive tiles to use for decorative purposes are the so-called plastic ones. They show slight variations in shape and surface texture which is the natural result of manufacture and which adds greatly to their charm when laid up. In making them, the clays are mixed with water by a machine until they are of uniform plastic consistency. In this mud-like state, they are pressed by hand or machine into dies or moulds, and afterwards dried and burned hard in the kiln. In the unglazed tiles, this firing brings out their color which depends upon the kind of clay used in their manufacture or upon the addition of certain oxides of metal. Some clays permit the burning to be carried to such degrees that the body melts and becomes glassy or vitreous in character. These are the hardest tiles known and cannot be scratched by steel or sand.

A glaze may be added to these tiles by another process. After the tiles have been shaped, they are burned in a kiln to a temperature of over two thousand degrees. They are then coated with a glazing liquid, made from feldspar, pulverized flint and clay, and

(Continued on page 30)

Make Your Attic Pay

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THE BACK YARD LOOKS UP

(Continued from page 24)

Some such symmetrical scheme is better than dividing the flower border into two narrow beds too small for growing flowers well. The modern house with its living room on one side and service on the other, usually calls for this unsymmetrical composition, as the axis from the living room or porch will not be in the center of the back yard. This does not mean that the symmetrical scheme for both house and grounds does not have a place. But on the whole, the balance secured without repetition is more suitable for the small property because it is more subtle; and there is little enough chance to be clever in such small space. But naturally, satisfactory balance in this unsymmetrical arrangement is more difficult to obtain.

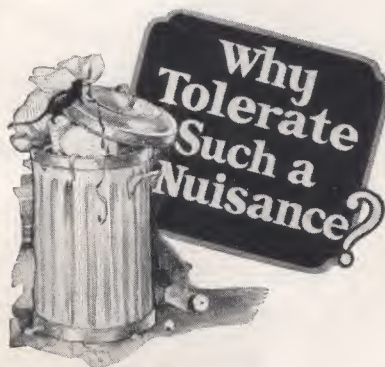
That which tends more than anything else to give charm and style to a design are the garden structures—fountains, gates, seats, lattice fences, pergolas, arbors or summer-houses. Such

details are very much in evidence, therefore they must be carefully placed and of good design. A safe policy is to place them only where they have an apparent use, and to make them extremely simple and refined. On a single property there should be a common motive in all accessories. To the same degree that they will refine a place if well executed, will they also harm it if poorly located or chosen.

Too often the seat or summer-house is placed directly on the line of axis. If a satisfactory location can be found for them just a little off axis, the effect is more pleasing, particularly if the symmetrical composition is used elsewhere in the design. If from the house such features are partly hidden, there is an incentive to see more—an invitation to explore which always increases the apparent size of a property. Further, outdoor shelters and seats are not only more interesting but more used if they afford some seclusion and retirement.

It is suggested that the plans shown be studied before the descriptions of them are read. These descriptions do not attempt to explain the plans in detail, but aim to bring out the principles of arrangement illustrated in the various designs. It has been necessary to select house plans and size of lots arbitrarily in order to present a finished design. The location of the house on the lot, the position of the windows and doors which are the outlooks and exits to the back yard, the many limitations which other existing conditions will present may cause changes in the details of any design when it is considered for a particular property.

Consequently, the study of these designs and their application will be general, not detailed. Just as a type of stairway, the size and shape and placing of living room, kitchen or closets may appeal in various house plans, so may the shape of a lawn, the location and design of a garden, the shrubbery plantings about the house or the placing of garden furniture appeal to an individual and be incorporated in his design for his home grounds.



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AWNINGS FOR THE SMALL HOME

(Continued from page 9)

points, frivolous and ornate, are at home on the first. On the latter the framework should rather be concealed, in keeping with the trim, reserved aspect of this style. In other words the thing to strive for is that there be harmony between the awning and the architectural character of the house. If the house itself is of a strong, rich color, the awnings, of course, should be more neutral; but if the house is white or some light shade, more brilliantly colored fabrics are permissible.

Every type, indeed, we are quite safe in saying every house, presents a different problem. Is your house informal, a "cute little place?" Then awnings of slight pitch, almost horizontal, will probably be most satisfactory. If your house tends rather toward formality, awnings of a steeper pitch will emphasize this quality. Sometimes there are neighboring houses to be considered. If they are already equipped with awnings, be sure you do not select a style and pattern which quarrels actively with theirs.

If you would get long and satisfactory wear out of your awnings, there are certain rules to be observed. After a rain they should be let down and dried thoroughly, for water allowed to stand in them causes them to mildew and rot. They may be laundered much like other



Photograph courtesy Otis Co.

Well tailored awnings enhance the arched openings so popular for houses in the Mediterranean styles.

fabrics, and the freshness of color thus restored. On the better quality awnings of today, dust and soot are more liable to dim the colors than the fading action of the sun.

MODERN HOUSING FOR THE AUTOMOBILE

By ALDEN D. TAYLOR

COMMON practice seems to dictate that the garage be treated as a necessary evil, designed to become a neglected backyard accessory, and shoved as completely out of the picture as possible. And this in spite of the many pleasant solutions of the problem offered by present-day building practice. The tying in of the garage with the house to form a charming group is neither difficult nor expensive.

The attached garage is a frank admission of a modern necessity. The detached garage, on the other hand, is patterned after the defunct horse barn of a nearly forgotten age. If the modern automobile makes a condition such that a new form of house architecture is necessary, the solution becomes modern art in a real and vital sense.

Garages, for the sake of convenience, are closely classified in three groups: attached, semi-attached and detached. In considering the attached type, getting the garage into the picture does not necessarily mean getting it into the house; although this is being done frequently with delightful success.

Where property is limited in area, the attached type is obviously the most desirable and in many cases the only one possible. This arrangement if well designed may be picturesque, adding pleasant qualities to the house. In any case, it is certainly convenient and it may be the most economical.

Perhaps the greatest advantage of the attached garage is the ease with which it may be heated. It is possible to run a hot water or steam line from the house heating boiler to the detached garage, but the possibility of damage to the garage equipment through freezing and of this temporarily incapacitating the house heating plant and, furthermore, the expense of running a line often to a considerable distance does not make this a very favored plan. Separate garage heaters are manufactured which burn a small quantity of fuel and which maintain the temperature of the garage at a point just above freezing. Thermostats insure this minimum temperature. If a garage heater is to be used, it is necessary, of course, that a flue be provided. It is recommended that such heaters be placed in a separate compartment or room in the garage and protected by fire-resisting walls and doorway.

Unity of design is very desirable. Sharp contrast is to be avoided. Usually this is most successfully accomplished



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by incorporating some dominant feature of the house in the design of the garage and by softening down the roof lines. If the topography permits, the garage is often conveniently built in the basement and then a sleeping porch or sun room placed above.

If the garage is entered directly from the house, the opening should be equipped with an automatic closing fire door. Its floor level should be below that of the house to prevent gas fumes from seeping into the residence. Ceilings as well as walls should be of fireproof ma-

terials. A reinforced concrete slab provides the best means of fireproofing the ceiling and is required by most cities.

As for the doors to the driveway, there are many kinds. Certain types are slung by rollers from overhead runways along which they slide. Certain other types are simply hinged at the side, or the doors may be double hinged at the jamb of the opening and midway across the door itself. The hardware used on the doors should be of the most rugged order as it is required to support heavy weight. In the (Continued on page 31)



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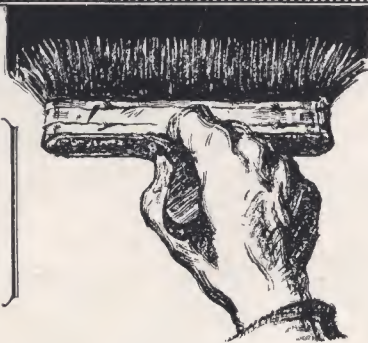
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TILE HERE AND THERE

(Continued from page 27)

a substance called flux, which lowers the melting point of the ingredients. They are then put into a so-called gloss kiln, where they are subjected to a slightly lower temperature than that to which they were first subjected. The coating now melts and unites with the body of the tile, forming a sort of glassy surface. Colors may be added to the glaze, and so unlimited effects are possible.

The common types of white bathroom tiles are not made, however, by the plastic method. They are so-called dust pressed tiles. Instead of mixing the clays with water and forcing them into a mould, they are put into a machine which squeezes out of them the excess water. This resulting mass is then dried and pulverized and pressed with hydraulic power into metal dies. These green tiles are burned in the same manner as their plastic brothers. However, due to the mechanical process through which they pass, they are smoother and more perfect in shape. As a result, they do not have those slight variations which lend so much charm to the tiles made by the plastic process.

They are glazed in the same way as the others, but the high gloss only emphasizes their extreme regularity of surface. Usually the so-called dull glaze is better looking. There is also a matt-glaze which is devoid of all gloss. Most floor tiles are made by the pressed dust process, as also most tiles commonly used for wainscots in bathrooms, kitchens, etc.

American manufacturers have been wise enough to standardize the shapes of tiles. They have used a system inherited from medieval potters, which consists of those sizes which result from drawing squares within squares, beginning with the six inch square and continuing down to the half-inch square. Triangular tiles are thus formed which fit in the square tiles. Additional oblong tiles, in multiples of the squares are made and hexagons and octagons.

With these few shapes most tile patterns can be worked out. Special sizes though may be had in the plastic tiles, but not in the dust pressed ones, because this would involve special dies and deviation from the routine of manufacture.

Many mistaken notions are in people's minds about tiles. For example, they refer to them as cold, meaning of course that they feel cold when the hand is placed upon them, since they conduct away heat faster than does wood. This



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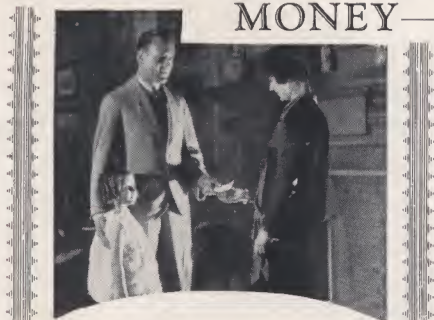
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idea that they are cold has been exaggerated by the general employment of white tiles, which visually suggest chilliness. Yet anyone can quickly prove to themselves that tiles are not colder to the feelings than plaster by merely laying one hand on the tiling and the other on the plaster. It will be found that it is practically impossible to tell which material feels the colder. Now, if matt-glazed or dull-glazed tiles are used in warm colors, like reds, browns, yellows, buffs, warm greens, and the like, the eyes will not sense the coldness of the material. Indeed, dull-tiles, richly colored, in interesting patterns on the floors or walls are as suggestive of warmth and coziness as any softer material.

That tiles cost a good deal to lay, by comparison with other materials, cannot be denied. However, I do not think that the high cost of tilework is the principal reason why they are not more generally used in American homes. It is deeper than that. Lack of knowledge of the fine decoration possible in tiles, and unfounded prejudice against them because of their intimate association with restaurants, bathrooms and kitchens are the real reasons why they are not more generally seen in our homes.

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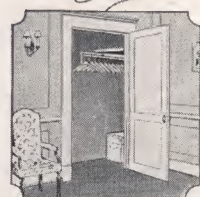
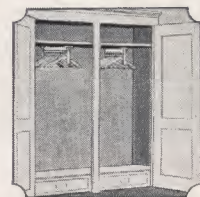
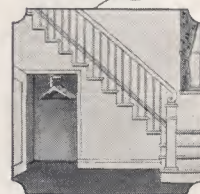
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MODERN HOUSING FOR THE AUTOMOBILE

(Continued from page 29)

case of certain types of garage door hardware where the action is somewhat intricate there must be most careful and accurate workmanship.

The electric equipment should be complete. There should be a light over the work table and one over the door at the outside, the latter operated by a three-way switch so that it can be lighted either from the garage or from the house. There should also be a second ceiling outlet. If, in addition, a wall plug is installed near the work

bench, the necessary connections for electric machinery will be at hand.

Undoubtedly the picturesque possibilities of the semi-attached garage offer the greatest variety of style and lead, as a rule, to outlines thoroughly pleasing. There is something that attracts the fancy in the low roof line of the one-story building tied to the end of the house by some architectural device. With sound fireproof construction there is a distinct sense of satisfaction and security.



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